THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 452 *Tuesday, May* 6, 1823. *Price* 1*d.*

DRURY-LANE.

LAST night, Mr. YOUNG terminated his present engagement at this Theatre, in his famous character of *Iago*. He has, in conjunction with Mr. KEAN, done great things for this house; and has thus proved, that the best policy of Managers is to unite all their force, instead of allowing individual performers to seek a single and selfish display, that deprives the public of full gratification from an entire Piece. Since the days of the joint performances of JOHN KEMBLE and YOUNG; or since the exhibition of *Julias Cæsar*, with YOUNG, MACREADY, and CHARLES KEMBLE, in the chief characters, there has not been a finer piece of acting seen on the London boards, than that presented in the *Othello*, of Mr. KEAN; and the *Iago*, of Mr. YOUNG, which have, on every performance, attracted in the highest degree. In the scene between them where the poison of suspicion is instilled into the mind of the *Moor* by his wily Ancient, the collected hypocritical villainy of the one, is admirably constrasted with the agitation that is wrought in the other, as the first sound of "jealousy" strikes on his sense, and points out to him the possible perdition of dearly cherished love, until, at length, the false "proof" is given, that lets loose his passions from the tenderness of doating affection, to bid them revel in anticipated vengeance—or sink, momentarily, into the melancholy reflection of by-gone honour and happiness. Mr. KEAN's acting in this celebrated scene, resembles the storm that comes on midst gradually accumulated darkness, whilst the breeze veers to every point, and at a distance is heard the murmer of the coming gale, which, bursting forth, spends its fury to lull for an instant, and then become more violent than ever, His whirlwind of passion, is, indeed, the most astonishing effort of the histrionic art. Both of these great performers received throughout loud applauses from a crowded audience. Mrs. W. WEST's *Desdemona*, is a gentle, sweet, representation. She *looks* an ample justification for all the intensity of feeling the *Moor* endures on account of this "delicate creature."

The Chinese Sorcerer followed the Tragedy—it was said for the *last time*, as the fine scenery is to be transferred to the forthcoming Opera of *The Travellers*.

COVENT GARDEN.

Mr. Macready acted *Macbeth*, last night, with Mrs. Ogilvie, as *Lady Macbeth*. We have already remarked on their performance in these characters—they evinced great talent, and were much applanded in some parts.

The Vision of the Sun was greatly cheered. Mr. Grimaldi, Jun. performed *Tycobroc*, for his father, who we are sorry to say, is indisposed.—He is clever.

Since the Establishment of this Work, a number of cheap Publications have issued from the Press, apparently to come within the reach of the lower classes; the whole of which have selected their contents from books of some kind or other. We have, at length, been presented with an *original* work, which seems as exclusively devoted to the Benefit of Society in general, as our own is to the Drama; we allude to "*The Family Magazine; and Benefit Society Advocate*," a work designed to expose the Frauds practised upon the Working Classes.

Mr. Bishop has published the following.

Mr. Editor, I hope you will do me the Favor, in justice to the *real* author of the forthcoming Opera at Covent Garden Theatre, to contradict a report which has arisen, that the *Literary*, as well as the Musical arrangements of that Opera, are by *me*. I beg to assure you, most unequivocally, that it is not the case; and the immediate insertion of this letter in your Paper, will greatly oblige,

Sir, your obedient humble Servant,
HENRY R. BISHOP.

Upper Gower Street, May 2, 1823.

Minor Theatres.—This Evening.

Sadler's Wells—Russian Mountains—Doctor Syntax in London—Love in a Bustle—Harlequin's Trip to Paris, or, The Golden Lute.

Adelphi—Trifles Light as Air!—Batchelor's Torments—Imitations, interspersed with Songs, &c by Messrs. Reeve & Wilkinson.

Amphitheatre—High Mettled Racer, or, Harlequin or Horseback, Equestrian Exercises—Tight Rope—Doctor Syntax, and another Doctor—A new Comic Pas de Deux.

Royalty—Tom, Jerry, and Logic's Life in London—The Mistake, or, The G. G.—to conclude with William Tell.

Coburg—Magna Charta, or, The Eventful Reign of King John—with the Maid of the Forest; or the Accusing Son.

West London—Mr. Cordell's Benefit—Iron Chest—Ways and Means.

Printed by R. Thomas, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Opera of

THE CABINET.

Prince Orlando, Mr. BRAHAM,
Count Curvoso, Mr. GATTIE, Lorenzo, Mr HORN,
Whimsiculo, Mr. HARLEY,
Marquis de Grand Chateau, Mr. FITZWILLIAM,
Peter, Mr. DOWTON,
Constantia, Miss FORDE, Leonora, Mrs AUSTIN,
Bianca, Mrs. HARLOWE,
Crudelia, Mrs. KNIGHT, Curiosa, Mrs. HUGHES,
Floretta, Miss STEPHENS,

To which will be added, the Farce of

Killing no Murder!

Sir Walter Wilton, Mr GATTIE,
Jack Wilford, *(as Bradford)* Mr MERCER
Mr Apollo Belvi, Mr LISTON, Tap, Mr GIBBON
Buskin, Mr. HARLEY, who will introduce
Manager Strut was Four Feet High.
Chairmen, Messrs. Read, and Walker,
Mrs Watchet, Mrs HARLOWE,
Miss Nancy, *(with the Shepherd Boy)* Miss POVEY,
Fanny, Miss CUBITT.

To-morrow, The Hypocrite, with the Halt of the Caravan, and Simpson and Co.

Theatre Royal, Covent Garden,

This Evening Shakespeare's

Comedy of Errors.

Solinus, Duke of Epnesus, Mr EGERTON,
Ægeon, Mr CHAPMAN, Antipholis of Ephesus, Mr DURUSET,
Antipholis of Syracuse, Mr JONES,
Dromio of Ephesus, Mr W. FARREN, Dr. Pinch, Mr BARNES,
Dromio of Syracuse, Mr BLANCHARD,
Balthazar, Mr TAYLOR, Ceremon, Mr PYNE,
Ctesiphon, Mr J. ISAACS, Angelo, Mr CLAREMONT,
Cleon, Mr Atkins, Chares, Mr Pefferies,
The Abbess, Mrs FAUCIT, Adriana, Miss PATON,
Luciana, Miss M TREE,
Lesbia, Miss Shaw, Hermia, Miss Green, Kitchen Wench, Mrs Coates,

---

After which, (26th time) a New Tale of Enchantment, called

The Vision of the Sun ;

Or, The ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The whole produced under the direction of Mr FARLEY.
Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchantor of Uxi) Mr FARLEY,
Tycobroc, (his Slave) Mr GRIMALDI, Tacmar, Mr T. P. COOKE
King of the Palace of Silence, Mr Comer,
Ebongau'd, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss E. SCOTT, Sylph, Madame GOSS.
The following is a Succession of the Scenery.
The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco
A GRAND TRIUMPHAL PROCESSION. Peruvian Villa. (Pugh)
THE NUPTIAL TEMPLE. (Grieve)
Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)
The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode... The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, Much ado about Nothing, with Vision of the Sun.